ASIFA EAST

ANYMATOR

A NEWSLETTER OF THE ANIMATED ARTS

NICKELODEON

&

ASIFA EAST

PRESENT

Forgotten Glories From Paramount

CARTOONS 1965-1967

HOSTED BY HOWARD BECKERMAN, FILMMAKER, AUTHOR, HISTORIAN

FRIDAY, FEBRUARY 22, 1991

STARTING 6:30 PM

N.Y.U. 721 BROADWAY (CORNER WAVERLY + B'WAY)

LEO JAFFE THEATRE (THROUGH LOBBY TO RIGHT)

SELECTED FILMS WILL INCLUDE: THE STUBBORN COWBOY, THE TRIP,

MY DADDY THE ASTRONAUT, THE PLUMMER + GERONIMO AND SON

FEBRUARY 1991

ATTENTION

International dues have been increased to $40.00 per year. Members who renewed or recently joined at the old rate of $35.00 per year, should bring their account up-to-date. Please send check payable to CULTURAL COUNCIL FOUNDATION and mail to:
Tissa David
54 East 83 Street
N.Y., NY 10028

ASIFA-EAST
The International Animated Film Society
c/o Dick Rauh
11 Admiral Lane
Norwalk CT 06851
A PROGRAM OF THE CULTURAL COUNCIL FOUNDATION

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ASIFA PROGRAM FEBRUARY 22nd 1991

Forgotten Glories From Paramount

CARTOONS FROM 1965 - 1967

On the night of February 22nd a program of films from Paramount cartoons will be presented and some of the animators who worked on these short subjects will be there. This program is dedicated to an interlude in the long career of that studio which began as the Fleischer organization and descended down through Paramount's Famous Studios and finally Paramount Cartoons. Between 1965 and 1967 Shamus Culhane and a number of hardy souls attempted to change the tone and texture of the output of that long standing production enterprise.

The resulting films that were turned out in this short span of time, were soon forgotten. They turned up here and there in overseas theaters where people laughed in strange languages and way out west in American drive-ins where they were stacked up with other studio's cartoons. Recently the Nickelodeon cable people acquired all of the Paramount cartoons from that period. Thanks to ASIFA board member Linda Simensky we have been able to get several of these short subjects on videotape.

Much of the cartoon production at Paramount had long since lost its trademark Fleischer grittiness by the time that Culhane arrived on the scene. Culhane had worked for Fleischer in the old days, when Betty Boop and Popeye were setting standards for New York animation but the product of this studio, which had just moved from West 45th to West 44th Street, was a very pale reflection of these early sucesses.

Serving as director and creative spark Culhane added a bunch of new animators to the seasoned Paramount staff. The new talents came fresh from the competitive ferment and ever present deadlines of the television commercial studios. like UPA and Elektra, whose high style, design animation had taken the spotlight away from theatrical studios on the order of Paramount cartoons.

Well, I arrived at the studio in the spring of 1966 and from what I could determine, the American animated theatrical short may have been going the way of the five cent subway ride, but none of us there were aware of that fact, and we were determined to make the best cartoons we could, no matter what the odds.

HOWARD BECKERMAN

THE GREAT BRITISH BOOM!

If you permit me, I want to inform you about the amazing change which evolved in Great Britain during the near past period. We have witnessed here a revolution so widespread and in such a depth that no-one would have predicted its extent even a few years ago.

The Young Generation

Substantial changes have taken place in the use of techniques and style, in the expanding interest in the animation media, and in the acceptance of animation as art and entertainment forms. It is possible that the interest in the media started in design colleges like the Royal College of Art, at St Martins, Leeds, West Surrey and several others. Today we have over 30 design colleges where students can develop their talents. The accumulating effect of interest and opportunities for the development of individual skills is most gratifying. Apart from formal opportunities the local film festivals, first at Oxford, then in Cambridge and Bristol, have injected a worldwide perspective by exposing styles and revealing the achievements of colleagues in other lands with the overall result that the variety of styles and experimental animation in Britain became richer than anywhere else.

It was some years ago that an RCA student, Susan Young, won a prize at Annecy with her breathtaking dynamic film "Carnival". Since then the students contribution to styles and forms were spectacular culminating in "The Hill Farm" by Mark Baker as the Grand Prix at Annecy and The Hiroshima Prize in Japan last year. The talents of British students may be a combination of good graphic sense, a natural feel for animated humour, and technical intelligence. It certainly works well and is gradually recognised by many holding the power of communication. Here are a few examples;

BBC TV is holding its second animation contest "First Bite" for students. Prizes £3,000 ($6000) 250 entries and exposure on BBC TV. Channel 4 and the Museum of the Moving Image staged an animation award for four first-time animators to work in the MOMI animation studio for three months. Channel 4 will present their work. There were over 100 applicants. The leading Sunday journal "The Observer" just completed a national contest for young animators with excellent money awards. There is the yearly British Film Institute Kuttna award for newcomers, also attracting the attention of the younger generation.

Channel 4's Animation Season

The interest this year culminated in the British Channel 4's full week devoted to animation of a great variety which was a curtain raiser of the medium to most of the million viewers never witnessing such an experience.

The season had its own introductory title and the programmes offered a great variety of experiments and styles which were totally new for the general audiences used to the lighter language of Saturday morning routine cartoons. It was also good to see our young colleagues on screen explaining their philosophy, their aims and their working methods to the public. Having been told for decades that the general public doesn't like experimental animation, they don't understand it and the only approach is that of the Disney type, it was a great revelation to learn from Channel 4 that the ratings have shown a healthy audience participation. Most of the programmes had an audience of over a million and it may be that for the first time even the critics have taken an interest. The occasion was used to premiere Lesley Keen and team's first feature film "RA" a vision of the ancient Sun God of Egypt. Its blazing bright colours made good use of black surrounds of television giving the audiences a new experience appreciating colour effects. The audiences have also come in contact for the first time with 3d puppet animation in such inventive and amusing formats which were presented by the comparatively new unit Aardman Studio in Bristol. Among the many newer styles the name of Joanna Quinn should be quickly memorized for her outstanding humour in her films"Girls Night Out" and "Body Beautiful". They must have shaken the foundations of many houses due to laughter. She has an entirely original style and an ability to make sex jokes from a woman's point of view, a rare gift.

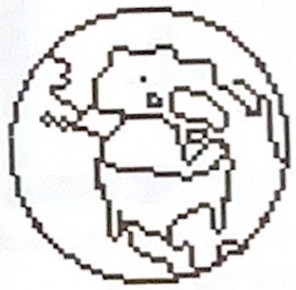
Presently we have in Britain some woman-power able to generate interest among many potential users, to impart at the same time enthusiasm among the student population and the newcomers. Just to mention a few names for your attention; Clare Kitson, Animation Head at Channel 4, Eileen Baldwin, Teacher at the Royal College of Art, Irene Kotlarz, Director The International Animation Festival. Pat Raine Webb, Secretary General ASIFA UK, Theresa Plummer-Andrews. BBC Children's TV, Carole McFadden, British Council Films Department, Margot Grimwood, Hon Treasurer of ASIFA UK and Sara Bor, British representative of CARTOON Brussels.

As with other delicate media, animation is still a fragile art, constanly needing promotion, exposure and awareness of its existance. It is hoped that the present favourable position in Briatin will be with us for a very long time.

JOHN HALAS

FILM FESTIVALS

Part Six by David Ehrlich



1) ØBERHAUSEN INTERNATIONAL SHORT FILM DAYS: This is the most serious Short Film Festival in the world. The 37th edition will take place April 24th-30th, and they do accept animated shorts. They like highly experimental work, with a left leaning political bias, but the management has been in transition the last year and may be more open to other animation genres. There are a large number of prizes given in amounts over $1000, exhibitors and Acquisitions Directors from a multitude of European TV stations with very large budgets attend, correspondents from major newspapers and magazines throughout Europe write voluminous articles on the films. If your film is selected for Competition here, it could be a good opportunity for business and recognition. They usually accept one or two animated shorts from the U.S. If you took my last column seriously, you may have joined AIVF and sent your tape to Kathryn Bowser. Send her a self-addressed stamped envelope, marked "Oberhausen", and she'll return the Oberhausen entry forms. When you fill them out and return them to her, she'll screen your tape to the Oberhausen rep. when he comes in early February.

If you haven't joined AIVF, you can get the forms from her anyway and send them, along with a tape or print, directly to Oberhausen. The deadline is March 1st. No entry fee. **Katherine Bowser, AIVF, 625 Broadway, 9th Floor, New York, N.Y.10012. Tel:(212)473-3400. Oberhausen Tel:(02 08) 807008. FAX (02 08) 85 25 91.**

2) SYDNEY FILM FESTIVAL: Held around the same time as the Melbourne Film Festival in June, this is a non-competitive festival with good access to Australia's distributors and TV markets. Animated shorts are screened with features and sometimes in a compilation from around the world. This is one of the few other festivals for which AIVF can intercede with animators. Again, send Kathryn Bowser a SASE marked, Sydney, and she'll send you the entry forms.

If you're an AIVF member, and you've already sent a tape, return the forms by early February and the rep will screen it in late February. Otherwise, get the forms from AIVF

THE 22ND ASIFA EAST ANIMATION *Awards*

BEST FILM AWARD
AND
WINNER OF THE
CHARLES SAMU
AWARD FOR THE
MOST
HUMANITARIAN FILM:
"The Marzipan Pig"
Michael Sporn
25:00

BEST FILM AWARD
UNDER 2 MINUTES
"New Fangled"
George Griffin
Metropolis Graphics
1:30

BEST DIRECTION
"Doug Can't Dance"
Tony Eastman
8:10

2nd Place:
"The Reading Room"
John Schnall 4:00
3rd Place:
Snowie & The 7 Dorps
Candy Kugel &
Vincent Cafarelli 8:30

BEST DESIGN
"Weed"
Stan Fuka
7:35

2nd Place:
"A Child's Dream"
David Ehrlich 5:00
3rd Place:
"USA Today Car Salesman"
The Ink Tank 1:02

BEST ANIMATION
"The Wiseman"
Bill Plympton
4:45

2nd Place:
"7UP Creation"
The Ink Tank :30

3rd Place:
"Egg And Spoon"
Edward Bakst :10

BEST CONCEPT
*"Sunday with
the Quayles"*
George Griffin
1:00

2nd Place:
"Brushstrokes"
AND Winner of the COE FILM
AWARD for Best children's Film
Ken Kimmelman 6:30
3rd Place:
"Dog" George Griffin :30

BEST SOUNDTRACK
*"CTW - Dinosaurs
drank It Too"*
Maciek Albrecht
1:30

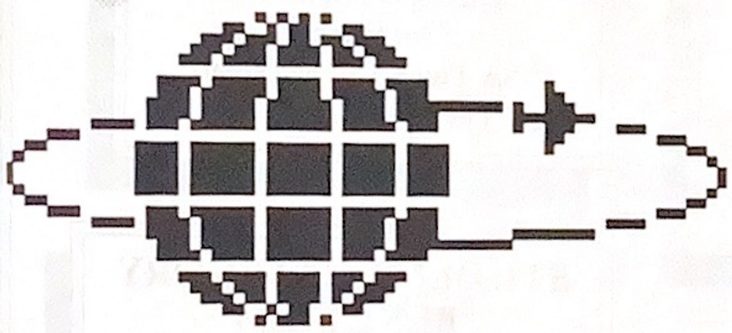
2nd Place:
"HBO Comedy Channel"
The Ink Tank 1:02
3rd Place:
Dimwit's Day
Luke Jaeger 8:00

STUDENT CATEGORY
BEST FILM
"Pie-eye
(The abduction of a Silly Dog)"
John Mathot
7:00

2nd Place:
"Brothers"
Scott Snibbe 3:30
3rd Place:
"Salamandren"
Jerilyn Metdlin 3:00

and send, with print or tape by April 1st to: **Sydney Film Festival, Box 25, Glebe, NSW, Australia 2037. Tel:660-3844. No entry fee.**

3) MELBOURNE INTERNATIONAL FILM FESTIVAL: This is a fine competitive feature film festival, with a $1500 (about US$1200) prize for best animation and a State Film distribution deal for "Best Film Made for Children." This festival will treat you as a valued individual. You may receive a personal letter from the Festival Director, discussing the reaction to your film and distribution possibilities in Australia. In any case, they will be responsive to your queries. Though their tastes vary slightly from those of the Sydney Film Festival, both festivals work in conjunction with one another, so if your film is selected by both festivals, a single print will do. Deadline for entries, a very firm March 22nd. Entry fee:$16.
MIFF, Box 12367 A'Beckett Street Post Office, Melbourne 3000 Australia. Tel: (03) 663 2953. FAX(61 3) 662 1218.



4) CANNES INTERNATIONAL FILM FESTIVAL: This is one of those long shots that, if it pays off, could boost your film into stardom. Every year in May, thousands of the most important film people converge upon this lovely little beach town on the Riviera. A 1500-seat theatre may have standing-room only for the new Paul Newman film, the Short Film selection, comprising about ten films, 5-6 of which may be animated, is shown in a tiny theater sparsely filled with about 50-60 spectators who were probably too tired to stand for Paul Newman. Then why bother? Because just having your little film listed in the Cannes Catalog will bring your film invitations from a number of festivals who pre-select it and will pay all freight costs without ever seeing it. Because distributors from all over the world may write you impassioned letters promising you fame and riches if they handle your film. If your film is selected, the festival will not cover hospitality; they will not even be of much help in finding you a hotel; and you will have a very low priority in securing free tickets to events. But, as I said, it's the listing in the catalog that makes your film. They accept only 35mm prints for festival screening, though you may send NTSC tapes for pre-selection. Deadline is March 15th, but it seems the earlier you enter, the better your chance of Selection, because they select as they screen. Their tastes vary from year to year, from funny cartoons to philosophical statements. No fee.
Shorts Documentation, Festival International du Film, 71, Rue du Faubourg-Saint-Honore, F75008 Paris, France Tel:(1)42 66 92 20 Telex:FESTIFI 650 765F

5) HOUSTON INTERNATIONAL FILM FESTIVAL: This is the granddaddy of the Vanity Film Festivals. The list of categories and sub-categories fills a whole page. The print-out of winners of Jury Prizes, Gold and Silver Plaques and Special Mentions was over six pages last year. There is a category for Animation and one for Experimental Animation, with 20-30 paper prizes. It must be tremendously depressing to enter a film here and not win a prize. I've never met anyone who has failed to do so. Entry fees begin at $70, and "if" you win a prize, you are "invited" to the prize-ceremony for which you may pay over $100 per ticket. In these days of festivals going bankrupt around the world, it's somehow reassuring to see a festival show a nice profit margin. Unfortunately, it's made on the backs of desperate filmmakers. Why do I include Houston in my column? Because it is the best of the Vanity Festivals and offers reasonable value for the money: They will call you well in advance of the festival to tell you, you won a prize and offer to help you with travel and hotel arrangements. They return calls immediately, are reliable and warm. The screenings themselves are done well, and the rather large audiences are responsive. Your prize will be sent in an elegant frame, your name will be spelled correctly, your film will be returned shortly after the festival, and any questions you have after the festival will be immediately and cleanly responded to. Deadline, March 15th.
HIFF, Box 56566, Houston, Texas 77256 Tel:(213)965-9955

6) ATHENS INTERNATIONAL FILM FESTIVAL: This is a good independent film festival with an animation category. Usually 5-7 prizes are given to animated shorts of all types, and audiences are composed of bright college students and film lovers. Deadline, mid-March. Entry fees, $25-70.
AIFF, Athens Center for Film and Video, Box 388, Athens, OH 45701. Tel.(614) 594-6888.

7) ANNECY INTERNATIONAL ANIMATION FESTIVAL: I've reported on Annecy before in the ASIFA journals. I'll say only that this is now the undisputed king of animation festivals. As other events tremble and fall under the economic downturn, this one continues to expand. Screenings here can well lead to distribution contracts and TV sales throughout the world, and if you attend, you're part of the wonderful international comraderie of animators. This is the original ASIFA-patronized festival. Whether or not you have a film accepted, as an ASIFA member, you will have free access to all screenings, and there will be a number of parties given by ASIFA groups from around the world. The festival accepts all animation genres: video and computer animation as well as PSA's and commercials. I haven't received entry forms as I write this, but deadline will be in mid-February. No entry fee, though you should include return postage.
AIAF, BP 399, 74013 Annecy Cedex, France. tel.50/57 41 72 FAX:50/67 81 95 Annecy Festival June 1-6.

PROPOSAL FOR ASIFA VIDEO EXCHANGE

David Ehrlich

Because of the great need of animators throughout the world to study the work of their colleagues, it is proposed that ASIFA serve as the facilitator of a Video Exchange.

Each National ASIFA group that participates would be responsible for compiling an hour-long 3/4-inch master tape of its best animation, and for printing the ASIFA logo in the lower right corner of the image. These tapes would then be sent to each of the other participating groups in turn for further duplication there to VHS. In this way, each individual animator would receive VHS copies of all tapes exchanged.

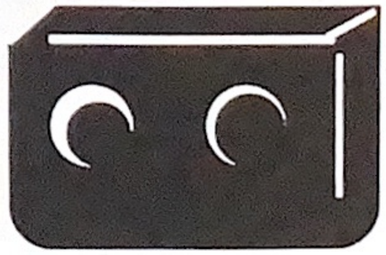
The ASIFA exchange would be limited only to participating ASIFA animators. No commercialization or further dubbing of the tapes would be permitted under stringent ASIFA regulations, and all groups would be responsible for first securing permission from the exclusive distributors of these films.

VHS copies of all tapes would be deposited in the ASIFA Archive for dissemination to ASIFA groups and members who are not participants in the exchange. These would be borrowed from the Archive under the same terms that film prints are borrowed. Further, 3/4-inch masters of all tapes would be held in the Archive, not for distribution but for preservation only.

It is understood that all National groups, when compiling their tapes, will endeavor to include those films which have gained recognition as strong statements of the art form and that the groups will aim for diversity of technique and style.

ASIFA would supply free 60-minute blank VHS cassettes for those groups wishing to participate, and the ASIFA groups in Czechoslovakia, Poland and Norway have offered to provide free conversion between NTSC and PAL.

All national groups who wish to participate in this exchange should notify David Ehrlich by the time of the Annecy Animation Festival



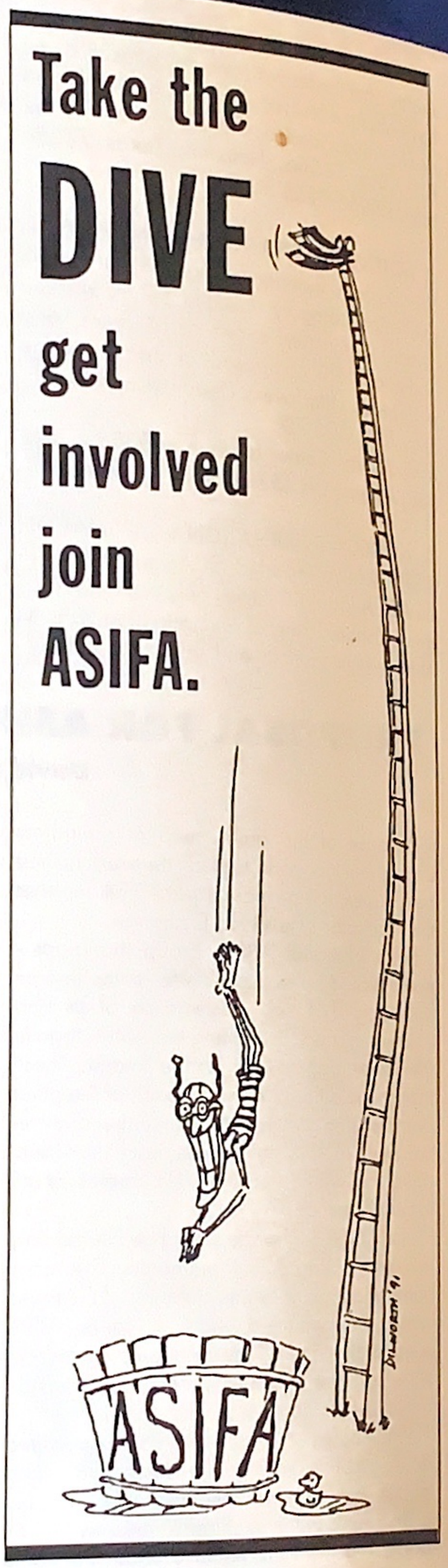
THE JANE VOORHEES ZIMMERLI ART MUSEUM
Art/Film Exhibition
Contact: Marianne Ficarra (908) 932-7096
Fax (908) 932-8201

KRATKY FILM: THE ART OF CZECHOSLOVAKIAN ANIMATION

The first major exhibition in the United States exploring the historical and recent achievements of animated film in Czechoslovakia will be on display at the Jane Voorhees Zimmerli Art Museum of Rutgers, the State University of New Jersey, in New Brunswick, March 10 through July 2, 1991. Appealing to audiences of all ages, Kratky Film: The Art of Czechoslovakian Animation, will present a varied and extensive selection of subjects, ranging from Hans Christian Andersen to Shakespeare. And, it will include, films for very young children, humorous looks at modern life, and authentic retellings of traditional folk tales and legends. Many of these films also provide insights into, and commentary upon, contemporary Czechoslovakian society. This exhibition will later travel to the University of Arizona Museum of Art, Tucson, Arizona, August 20 through September 30, 1991, and the Joslyn Art Museum, Omaha, Nebraska, November 23, 1991 through January 19, 1992

Symposium
CZECHOSLOVAKIA: RECENT TRENDS IN CULTURE AND SOCIETY

The New Jersey Committee for the Humanities is sponsoring a multi-disciplinary symposium, titled: **Czechoslovakia: Recent Trends In Culture And Society**, which will explore Czechoslovakian culture through topics such as recent political and economic developments, animated film, literature, and humor. On Saturday, April 6, 1991, 10:00 Am to 5:00 Pm. At the Jane Voorhees Zimmerli Art Museum of Rutgers, the State University of New Jersey, in New Brunswick. Registration for the free, all-day symposium can be made by calling (908) 932-7237



IN THE NEXT NEWSLETTER

Visiting ASIFA - San Francisico by Howard Beckerman

Janet Alexander's "AMARANTH"

We would like to hear about your projects, new films, awards you have won, interesting points of view, cartoons & editorials. That's all folks!

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